

arms of Boleyn, displayed with those of the king. Over the screen is a fine-toned organ.

This partition separates the ante-chapel from the choir. The walls on the inside of the former are ornamented with carved stone of excellent workmanship, representing the arms of the houses of York and Lancaster. The view from the screen at the entrance of the choir, towards the altar, has much grandeur. On each side are two rows of stalls of carved wood. Behind the Provost's stall is St. George and the Dragon, with other carvings, exceedingly well executed. The choir is paved with marble from the bottom of the stalls.

The roof assumes the form of the Gothic arch, but is somewhat flattened at the centre, wherein, at equal distances, ponderous stones are fixed perpendicularly, and appear to be designed as key-stones, more effectually to secure the division of the roof, that is sustained on the nearest buttresses. Each of these stones is reported to weigh a ton, and to be more than a yard in thickness; though the under parts, being carved with roses and portucullises, in alternate succession, correspond with the other portion of the building in exciting those ideas of magical airiness in which we have before alluded.

The disposition of the materials of this roof, and the ingenuity displayed in its construction, may be justly classed with the most remarkable efforts of architectural skill. On each side of the chapel are eleven buttresses; and at each corner an octagon tower, terminating in a dome. The roof is divided into twelve parts, the separations being made by the eleven principal ribs which correspond with the buttresses. In the centre of each of these divisions is the key-stone mentioned above, which though apparently necessary to preserve the vault from falling, may be actually removed without endangering it. The walls likewise, between each buttress, at the sides, and between tower and tower, at the ends of the chapel, may be taken away with the greatest safety, the whole weight of the roof being so supported by the buttresses and towers, that if all the other parts were destroyed, the skeleton of the building would remain as firm as it is at present. These contrivances exemplify the cause of the admiration of Sir Christopher Wren, who, according to the tradition transcribed in Walpole's "Anecdotes of Painting," went once a year to survey the roof of the Chapel of King's College, and said, that if any man would show him where to place the first stone, he would engage to build another." Over the inner or stone roof, is another of wood covered with lead. There is sufficient space between the roofs for a man to walk upright.

There are not the only circumstances that have promoted the fame of this chapel; an additional cause of its celebrity may be found in the exquisite beauty of its painted windows, which are in the Gothic form and each of them nearly 50 feet high. The side windows are separated by mullions into five lights; these are subdivided into upper and lower compartments by a stone transom. The east and west windows differ from all the others; the latter is unadorned, and appears to have been left plain, to give light to the chapel. The former is embellished with paintings of almost inconceivable beauty.

The great stone roof of the chapel, the finials of twenty-two buttresses, the towers, the stone roofs of the two porches, and sixteen small chapels (seven of which are annexed to the body, and nine to the choir), and the battlements of all the small chapels and porches, were set up, by contract with the mason-mason, at the following sums:—

The great stone roof of the chapel, divided into 12 arches, to be built of Weldon stone, according to a plan signed by the executors of Henry the Seventh, and set up within three years, at 100*l.* for each seventy arch; 1,200*l.*

The twenty-two finials, to be built of Weldon stone, according to plans made for the same, and according to one other finial (or pinnacle) then set up, only somewhat larger, at 6*l.* 13*s.* 4*d.* each, the College allowing 4*s.* further for the iron; 144*l.* 5*s.*

For one tower, to be built of Weldon stone, according to a plan made for the same; 100*l.*

For three towers, according to the same plan at 100*l.* each; 300*l.*

For the stone roofs of two porches, to be built of Hampole stone, at 25*l.* each; 50*l.*

For the stone roofs of seven chapels in the body of the church, to be built of Weldon stone, at 20*l.* each; 140*l.*

For the battlements of eighteen chapels and two porches, at 5*l.* each; 100*l.*

The principal stone work of the chapel being completed, the next object was to glass the windows. To have these executed with

painted glass, in a style corresponding to the other parts of the building, the Provost, &c. agree with different glaziers to fit up, "with good, clear, rare, and perfect glass, and orient colours and images," &c. twenty-two of the upper windows of this chapel: these were to be finished in a workman-like and substantial style, within five years, the glass to be provided at 16*d.* a foot, and the lead at 3*d.* a foot.



The Arch of Titus.

TRIUMPHAL ARCHES.

In the triumphal arch we have a feature in architecture purely Roman, to which sculptured added graces and embellishments, in a kind of panoramic record of remarkable events in the progress of that enterprising and magnificent people, towards attainment of the dominion of the world. Roman power and art! how immense were their developments when objects deemed worthy of achievement presented themselves; and how perfectly in keeping with their ideas of permanence was every work of great or public interest. The example presented to the reader was erected about the 73rd year of the Christian era, and has, consequently, endured nearly 1800 years!

No traces of any similarity to this mode of commemoration exists in Greek buildings or histories; that nation, or aggregate of independent states, arrived at a refinement never equalled by the Romans, and furnish, as well, innumerable instances of patriotism and devotion, yet less capable of the veneration that produced immortality. The military arm of Rome never relaxed, but in its onward career was ever striking, or prepared to strike, until it had prostrated even the semblance of resistance; hence the institution of triumphs, as exciting emulation, and holding out an ultimate reward that might satisfy the cravings of ambition. In the early periods of Roman aggression, successful military exploits were celebrated by a pageant in which were temporary arch served the purpose of directing attention to the principal incidents of the scene; upon it were hung the spoils wrested from the vanquished, and as the victor passed beneath he was greeted with music and acclamations, and had the emblematic laurel placed on his brow. Repeated observations of this kind doubtless originated the idea of durable structures, suited to increasing wealth, military renown, and, above all, that peculiar combination of individual and national pride, of which no question of cost was suffered to bar the gratification.

The memorials of this class extant consist of a square mass originally crowned by an elevated pediment, and presenting one, two, or three arches. That before us, and those of Trajan at Ancona and Benevento, have a single arch; there is an example of the double arch at Verona; and those of Septimius Severus, and Constantine, at Rome, have a

large central arch, with smaller ones at each side. In speaking of the arch of Titus it may be well to note, that though extremely beautiful in proportions and execution, it is the least elaborate of the kind. This may have been caused by the jealousy of Vespasian, father of Titus, who, with all his virtues, was tainted with this failing; the former, a man of mean origin, but of indomitable bravery and exemplary conduct, was raised to the imperial dignity by the unanimous acclamation of the Roman legions serving in the East, among which the latter also held high military rank; and the proud monarch, after a short interval, associated Titus to equal title and power with himself, thus securing the allegiance of the more influential portion of the army, by the presence of an imperial leader; and it is recorded to the honour of this good and grateful son, that he ever approved himself the humble and faithful minister of so indulgent a father; under the mild administration of Titus, the Roman world enjoyed a transient felicity, and his beloved memory served to protect, above fifteen years, the vice of his brother and successor Domitian, from the condemnation they eventually provoked. The structure itself is both the oldest and most interesting of its kind, as referring to a memorable event in the history of the world, the capture of Jerusalem, and sweeping away, together, of the locality and pristine formulae of the high altar of Judaism. Such of our readers who may have an opportunity of consulting the translation at large of *Josephus* (2 vols fol. 173*l.* by Whiston) will appreciate the satisfaction arising from corroboration of many details of Scripture in the circumstances narrated; the traditional statements of the Jewish writer have, indeed, in some instances been impugned, but to the taking and sack of Jerusalem he was an eye-witness; and subsequently to the triumph of which this arch is the memorial. The procession, we are told, exhibited seven hundred captives, selected on account of their superior stature and personal comeliness: the *spolia optima* consisted of the golden table of show bread, seven branched candelsticks, and sacred vessels of the Mosaic ritual, and an infinity of precious articles collected in the East. One human victim was offered on this occasion, Simon, the son of Gioras, a Jewish general, who had rendered himself obnoxious by protracting the siege, being slain at the temple of